

Integrating Music into the Language Experience:  
Applications for the Classroom and Library.

An Honors Thesis

by

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## *Preface*

The purpose of this paper is to present reasons why music should be integrated into the teaching of language arts in the elementary school and to present some applications of this concept. Included in these applications are: sample modules for teaching, bibliographies of trade books, and a web of literature that integrates many subject areas.

This paper is organized into two sections: a rationale for using music to teach reading and language development and a section of recommended activities that integrate music with literature.

This paper has been written in an effort to bring together two favorite areas of creative human endeavor: literature and music. Sharing both areas with students has brought enjoyment: they complement one another.

## *Relationship Between Music and Language Experiences*

Music and language have much in common. Both are made of sounds; the sounds of language are assigned a specific meaning though. The sound for the letter "T" is assigned to this letter and all words that have this sound in them will usually have a "T" somewhere in the spelling. The sounds for the letters "T-A-L-K", when put together, stand for something those who speak English recognize, the word "talk", which means a way of speaking (Webster's, 1979).

Sounds, when put together as music, have meaning as well. This meaning is not as specific, though. Everyone who speaks English can quickly recognize the word "talk" when it is spoken. People will recognize the same message behind a piece of music. A slow, ponderous piece in a minor key will put its listeners in a contemplative mood while a fast and furious dance will quicken heartbeats.

People can hear the similarities and notice the close relation between music and language. In words, there are rhythms and changes of pitch; in phrases, there are melodies; and in poetry and prose, songs can be heard. Persons do not speak in an even, straight monotone: music is inherent in speech.

Society always uses music and language in similar ways. Writers communicate their feelings and experiences with words; composers communicate the same feelings with the elements of music. The works of writers and composers affect their listeners and readers in similar ways. A well written speech can move its listeners to action or to tears. Martin Luther King's "I Have a Dream" speech still has a profound effect on its listeners. The words have special meaning and that meaning is sent to the audience through King's ability to speak well. Rhythm and change of pitch can be heard in a recording of this speech. It would not be as effective if it were delivered in a

monotone with each sound getting the same amount of emphasis and length of time.

The same effect on listeners could be brought about by the simple song "We shall Overcome" Both have the same message and both have music in them.

Composers and writers have recognized the symbiosis that music and language have with each other for some time. Opera is the musical realization of a dramatic production. An opera begins with a libretto (the plot of the opera) that the composer has taken a liking to. Authors have created stories about their feelings after hearing a particular work.

Children begin experiencing music and language at the same time. When children listen to the world around them, they hear both music and language. Mothers sing lullabies or speak in soothing tones to their children. Children begin making up their own songs at the same time they are making up their own stories and games. Music and language are not experienced separately in the lives of children, they are both an equal part of a child's life. Gertrude Corcoran in Language Experience for Nursery and Kindergarten comes to this conclusion.

...the music of language and the language of music have a great deal in common. Because there is much evidence that a child responds to music with pleasure, the wise adult will utilize every possible relationship between music and language in guiding the development of the child.  
(Corcoran, 1976)

When children begin attending school, they learn that music is separate from other aspects of life. Music is something that they may go to once a week for a half an hour to sing songs with a recording, learn about the elements of musical notation, or maybe play with rhythm sticks. They do all of this with a teacher that is not with them on a daily basis. Students begin to perceive music as an extra activity, like recess, that has no bearing on their current or future lives. Some young students will be in performing ensembles in the future such as band or choir. These select students will go to

rehearsals and practice the musical selections that they will perform at the next community program or parent open house. The students who display a particular ability for music will become soloists. Students who do not display the same ability may not be asked to participate and will remain silent while other students perform. Composer Ellen Taaffe Zwilich once stated that:

Everyone has a right to make music. Hundreds of people have told me that they were told not to sing in school choruses, but they could have been making music in another way. Music is not something to be ashamed of or to back off of saying "I'm not very good."

(Ames, 1990)

Most schools do not encourage all students to experience music. Music is either for the talented few or is only an thought of as an additional activity. Soprano Jessye Norman, speaking on the same subject as Zwilich, stated that:

Children should learn as soon as possible that music is fun and free. How do you give little children a sense of their own worth? If you give them a sense of security early on, it will stay with them forever

(Ames, 1990)

Instead of teaching students to be inhibited about music, teachers need to be giving their students musical experiences whereby they can succeed so that later in their lives, they will be able to say that they can make music and that they enjoy making music. Music is an important part of our society and an important part of the lives of children. It does not make sense to exclude music from the lives of students, but this is what we are doing by teaching music in isolation the rest of the curriculum.

Since music is so closely related to language, students will benefit from the combining of music and language together in the classroom. There are many reasons for doing so:

- \* Music is an enjoyable activity for students. Music is "fun and free". Because of

this, it can act as a motivator for student learning in other areas. The repetition and drill that is necessary for the mastery of language is enjoyable and not drudgery when music plays a part.

- \* All children need to be encouraged to experience music. The creativity of all students needs to be nurtured, not leveled. A heightened sense of creativity is something that all teachers need to be promoting within their classrooms if students are to become adults who can solve difficult problems and make their own decisions.

- \* Music is a large part of the human experience. Music pervades all aspects of our lives. It is present in all of our rituals both religious and secular. We hear music in church, at weddings, at social gatherings, and at sports events

- \* Music and language combined use more senses. When students are read to, they are only using their eyes and ears. When students read, they are only using their eyes. When students talk with others, they are only using their mouths and their ears. When students sing songs they are using their mouths, ears, and their whole bodies because they are moving to the song: feeling the beat and the phrases of language with their arms and legs.

This paper presents several activities that integrate music into the teaching of language. The activities help students build on their listening, reading, writing, speaking, and singing abilities and can take place in many settings, including the classroom, the music classroom, the library/media center and the home. The approach to the teaching of language favored in this paper is a whole language approach rather than a phonetic approach.

There are three basic ways to use music and language together in a program:

**A: *Music is used as a story experience.*** Music can be played in the background of the telling of a story. This background will enhance the story and help students identify the overall mood or setting of the story. Students will also benefit



from the use of musical motifs to identify the characters, mood, or setting. Music can also be used as a way to get students to participate during a story experience.

***B: Music is used as the inspiration for books.*** Reading a book that is actually a song is a exciting experience for students. The words take on a well understood meaning and the phases flow together. Students will not have to struggle as much with the language and will be able to derive a great deal of satisfaction from the experience. Students will also be able to create their own books from favorite songs.

***C: Music is used as a means to experience culture.*** Since music is a universally shared aspect of all cultures, students will gain a better understanding of the world around them by studying music in various aspects of their own culture as well as the cultures of others.

A suggested sequence of musical activities in a K-6 educational program are outlined in Figure 1: Sequence of Musical Activities in a K-6 Program. Many activities have been included for each grade level so that music will be able to be experienced along with language throughout a student's grade school experiences. Suggested activities are also sequenced so that they will build upon one another.

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## *Section A, part 1*

### *Music as the Backdrop to the Telling of a Story.*

In the days before motion pictures with sound, silent picture theaters would hire a pianist or even an orchestra to provide music to go along with the pictures. The musicians would attempt to tailor their playing around the events on the screen. When the villain was tying the damsel in distress to the railroad tracks, the musician would play the appropriate evil sounding music; when the hero appeared, the patriotic hero's theme was heard; when the hero rescued the damsel, the sweet sounding love theme was played.

Today, motion picture producers go to great lengths to insure that there is music in the background of their films and that this music enhances the storyline. Listeners feel cheated if the music on a production has not been chosen with care or if music is not present. Why would producers of entertainment spend time and money on music for their programs? Because music is an integral part of our lives. It enhances the story by helping the viewer identify the mood of the story, the personality of the character, and the setting of the story.

Music can do the same for a story hour experience as it does for major motion pictures if care is taken to choose the appropriate music. Speaking about the musical awareness of today's citizens, Peter Michael Hamel says:

We are inundated with music. Music for drawing, shopping, eating, celebrating, conversing, getting up, going to bed, having breakfast,...

But do we listen to music? Hardly ever. Yet it always plays, on television, in the cinema, at the office, at work, at the football stadium.

On and on the music plays, and we are no longer aware of it. It has become part of the decor, an unconscious conditioning, a mechanical background to everyday life. (Hamel 5)

His argument is a sound one. Hearing music almost constantly has made many less aware of the beauty of music. Individuals are not able to concentrate on listening to music because they are so used to doing other things while listening to music.

When persons go to the movies, they recognize that music is playing, they can even feel uncomfortable when music is played that doesn't complement the film. The viewers aren't really listening to the music though because it is of secondary importance to the film. Has this conditioned persons to be unreceptive to the spiritual power that can be felt in some of the truly great works? In placing music as a background to a story experience, are the viewers being conditioned not to listen to music?

Incorporating music into a live story experience is different from playing music over the supermarket loudspeaker though. Music is part of the story experience. It is part of the activity, not a backdrop to it. In opera and musicals, music is playing while the characters act out the story. Music is not just played when the characters sing. The music played throughout the performance helps to draw the audience into the action. Music, when chosen carefully, can help to bring the story audience into the telling of a story. In this way, the listening skills of the audience are heightened, not lowered.

In his book Musical Story Hours: Using Music with Storytelling and Puppetry, William M. Painter discusses the basic concept of putting stories and music together. He says that music can create and hold the interest of the listeners in the story by enhancing the description of the story (Painter 1989). It is easy and inexpensive to do as well. It doesn't take much extra time to slip a tape or a record onto the player. The most difficult and time consuming step is the selection of appropriate music.

Both music and stories are made up of certain elements. Understanding how the elements of music relate to the elements of a story can help a listener decide if a piece

of music is appropriate. The list of musical elements is drawn from the scope and sequence chart in the Holt Music series (Meske et. al. 1988). The descriptions of story elements have been taken from the “Reading and Literary Terms Handbook “ in Enjoying Literature, volume 2 of the Scribner’s Literature Series (Scribner’s Literature Series 1989).

## **MUSICAL ELEMENTS**

RHYTHM: The beat, duration of the beat, and the flow of music.

MELODY: A succession of pitches organized as a whole

TIMBRE: The quality of the sound produced.

DYNAMICS: The volume of musical sound, loud or soft.

ARTICULATION: The way the tones are produced and connected

HARMONY: The sound of many tones produced together.

TEXTURE: The layering of sounds, thick or thin.

FORM: The organization of a piece of music.

EXPRESSION: The feeling behind the music.

TIME AND PLACE: The when and the where of the music.

## **STORY ELEMENTS**

PLOT: The sequence of events in a story.

CONFLICT: A struggle between two or more opposing forces.

RESOLUTION: The part of the plot that presents the final outcome.

CHARACTERIZATION: The personality of a character.

SETTING: The time and place of a story.

POINT OF VIEW: The relationship of the narrator to the story

The time and place of the story can be enhanced by the playing of music from that geographic location or that era. Conflict in the story can be described by the form of the music. A man arguing with another can be enhanced by a piece that has two or more instruments playing alternating sections, like a musical conversation. Form can also describe the plot of the story. If the plot is one that unfolds in an easy, unstructured manner, the form of the piece should also be less structured. If the plot returns to times and places that have already been discussed, the form of the piece may be one with many repeating sections.

Many of the elements of music can be used to describe different characters. The timbre of music would be different for main characters with sweet voices, or gruff voices. The rhythm of a piece might also suggest whether a character is fast or slow, steady or uneven. The dynamics of music also plays a part. A quiet character would not be described with loud music.

The overall mood of the story could be enhanced by the harmony of a piece. A tragic story can be better described by music in a minor key than music in a major key.

An experiment was conducted to find a musical selection that would complement the Caldecott Award winning book Owl Moon by Jane Yolen. It is the story of a little girl who finally becomes old enough to go "owling" with her Pa. They go out one dark, cold morning in order to meet a great horned owl.

A search to find a work that only used one or two instruments was made in order to portray the quietness of two characters heading off into the woods early in the morning. A large symphony orchestra would be too overwhelming for the simple narrative.

A musical selection that had a great deal of structure with repeating sections would not enhance the story. The music needed to develop without returning to a dominant

section. The story is about a small journey into the world of the horned owl. The characters do not return to their home until the end of the story. The piece needed to be quiet, simple, and slow in order to truly represent the surroundings.

After trying several combinations without success, a decision was made to try "Moonlight Sonata" by Ludwig Van Beethoven. The simple lines of the single piano describing moonlight were a perfect match for this story. Both sonata and story develop slowly, with a small climax near the end. The story and the sonata ended at the same time as well.

The elements of both the story and the musical work were considered before they were tried together. The final test was the reading the story to the music. The two fit together perfectly on the first reading.

## *Section A, Part 2*

### *Using Music Motifs to Identify Elements of a Story*

Once students have listened to stories that have been enhanced with music, they may want to try their own hand at creating their own music to go with their favorite stories. Composers of opera do this: they create themes that represent a character, an object, or an aspect of the storyline. Every time the theme is heard, the audience is reminded.

Students will enjoy the opportunity to create their own themes. The experiences of a classroom teacher and a music teacher working cooperatively to help students create their own opera from the story "The Emperor's New Clothes" are related in James A. Smith's Word Music and Word Magic (Smith 1977). Students discussed the personalities of all of the characters in the story and they attached some descriptive words to each of the personalities. The students were then encouraged to go to the piano and experiment with a theme that would describe that character. Words were attached to the theme and the songs were sung during the final production.

Attaching motifs to stories doesn't have to be as involved as creating an opera with students. It can be as simple as spicing up an old favorite with some music. The elements of music should be taken into account when considering what the theme will sound like. Remember that a theme will be drawing a musical picture.

Frances Bedford uses a piano to create and perform her themes during the story. She combines six elements of music into her theme. These elements are tempo, dynamics, placement on piano, touch (staccato/legato), and tonality (major/ minor). An example of a little mouse theme would be one that is played rapidly, softly, using



the higher range of the keyboard. She would also use a light touch to play this theme in a major key (Bedford 1983).

A teacher can discuss these elements with students and ask them questions about how the theme should sound. This would clarify their own ideas about how the theme should sound.

Instruments other than the piano can be used. Classroom instruments such as Orff's xylophone, glockenspiel, and metallophones can be used as well as a set of resonator bells. The introduction of percussion instruments would enhance a theme. The voice is also an option.

### **Musical Motifs: Sample Module**

#### **Lesson Plan: Musical Motifs for Characters**

**OBJECTIVE:** Each student will create a motif to match a character or sets of characters and perform it at the appropriate time in the story.

**MATERIALS:** Classroom instruments

A copy of the story to be used

#### **PROCEDURES**

1. Read story to students.
2. Discuss characters with students. Ask them to think about some words to describe the character.
3. Ask students to imitate the voice of the characters or the sounds that the characters would make.
4. Talk about what a theme is. A theme is an idea that stands for or represents something else.
5. Have students go to the instruments to create the theme

### **Selected Motifs: Stories to Consider**

#### **Musicians of Bremen**

Donkey  
Cat  
Chicken  
Thieves

#### **Cinderella**

Cinderella  
Stepmother  
Two Stepsisters  
Mice  
Handsome Prince  
Fairy Godmother  
The midnight hour  
The glass slipper

#### **Snow White**

Snow White  
Seven Dwarfs  
Evil Stepmother  
Handsome Prince  
Poison Apple

## *Section A, Part 3*

### *Using Music as a Story Hour Interlude*

The use of music in a story hour session has many positive outcomes. Zenita Fowler in her article "Singing Games in the Children's Library Program" explains that music leads naturally to movement. Movement to music allows young children to stretch muscles that have remained still during the story. The attention span of younger students can also be lengthened by this change in activity (Fowler 1980).

Students are also able to participate in the story hour when a song or a chant with or without movement is programmed. Becoming a player in a story builds student interest.

Since musical songs and games are enjoyable activities, students will learn that the library or the classroom is an entertaining and exciting place to be. The student opinion of the classroom or the library will improve if students are occasionally led in amusing musical activities.

Singing in the classroom also fulfills another important requirement: the work with language that is necessary for mastery. Repeating the same phrase over and over again is boring to students. The same phrase sung over and over again in song form never seems to lose its inventiveness.

Songs can be found in many tradebook collections. A bibliography of collections of songs for singing follows: see page 16. A bibliography of picture book versions of songs is included in the following section: See page 23.

## Bibliography of Song Collections

- Berger, Paul, comp. Folk Songs of Japanese Children. Rutland, Vt.: C.E. Tuttle Co., 1969.
- Bierhorst, John, comp. Songs of the Chippewa. 1st ed. New York: Farrar, Straus, and Giroux, 1974.
- Bryan, Ashley, comp. Walk Together Children. 1st ed. New York: Atheneum, 1974.
- Chase, Richard, comp. Hullabaloo and Other Singing Folk Games. Illus. by Joshua Tolford. Boston: Houghton Mifflin, 1949.
- Chase, Richard. Singing Games and Playparty Games. Illus. by Joshua Tolford. New York: Dover Publications, 1949.
- De Angeli, Marguerite, Lofft, comp. Book of Favorite Hymns. Garden City, NY: Doubleday, 1963.
- Dietz, Elisabeth Hoffmann Warner, ed. Folk Songs of China, Japan, Korea. New York: John Day, 1964.
- Go In and Out the Window: An Illustrated Songbook for Young People. Music arranged and edited by Dan Fox; commentary by Claude Marks. New York: Metropolitan Museum of Art: H. Holt, 1987.
- Hardendorff, Jeanne B. Sing Song Scuppernon. Illus. by Jacqueline Chwast. 1st ed. New York: Holt, Rinehart, and Winston, 1974.
- Harper, Don. Songs from Alice: Alice in Wonderland and Through the Looking-glass. New York: Holiday House, 1979.
- Langstaff, John M., comp. The Season for Singing: American Christmas Songs and Carols. 1st. ed. Garden City, NY: Doubleday, 1974.
- \_\_\_\_\_. Shimmy Shimmy Coke-ca-pop! A Collection of Children's Street Games and Rhymes. 1st ed. Garden City, NY: Doubleday, 1973.
- \_\_\_\_\_. Sweetly Sings the Donkey: Animal Rounds for Children to Sing or Play on Recorders. 1st ed. New York: Atheneum, 1976.
- Langstaff, Nancy, comp. Jim Along Josie: A Collection of Folk Songs and Singing Games for Young Children. 1st ed. New York: Harcourt Brace Jovanovich, 1970.

Larrick, Nancy, comp. The Wheels on the Bus Go Round and Round: School Bus Songs and Chants. San Carlos, Calif.: Golden Gate Junior Books, 1972.

Prieto, Mariana Beeching de, comp. Play it In Spanish: Spanish Games and Folk Songs for Children. New York: John Day Co., 1973.

Silber, Irwin. Songs of Independence. Harrisburg, Pa.: Stackpole Books, 1973.

Singing Bee! A Collection of Favorite Children's Songs. Compiled by Jane Hart, pictures by Anita Lobel. 1st ed. New York: Lothrop, Lee & Shepard, 1982.

Swann, Donald, comp. Sing Round the Year: Songs of Praise. New York: D. White, 1966.

Von Schmidt, Eric, ed. Come for to Sing. Boston: Houghton Mifflin, 1963.

What A Morning! The Christmas Story in Black Spirituals. Selected and edited by John Langstaff; illustrated by Bryan Ashley; arrangements for singing and piano by Joh Andrew Ross. 1st ed. New York: McElderry Books, 1987.

Yolen, Jane H., comp. The Fireside Song Book of Birds and Beasts. New York: Simon and Schuster, 1972.

Yurchenco, Henrietta, comp. A Fiesta of Folk Songs from Spain and Latin America. New York: G.P. Putnam's Sons, 1967.

## *Section B, Part 1*

### *Songs that Have Been Made into Books*

Music and reading go together because singing is a celebration of language. Children's language naturally has rhythm and melody. Children bring this natural "music" of language with them to the task of learning to read, and so using singing to teach reading draws on this natural understanding. They may not be able to verbalize their knowledge about language, but they demonstrate it.  
(Harp 1988)

This is Bill Harp's response to anyone who asks the question "Why are your students singing during reading time?" His response is a valid one. Children begin to experience music at the same time as language. Because of the similarities between music and language, they can be used to help teach one another, each drawing from the similarities of the other.

Music and reading have many similarities as well. These similarities make them suitable for combining together. Musical notes and lyrics are read from left to right and from the top of the page to the bottom. The music present in the written phrase is heard when it is read aloud or heard inside of the reader's head.

A student who reads a book about a song that he knows will be able to read the words and hear how the phrases should sound inside of his head. Instead of stumbling over words and the syntax of sentences, he will be able to read the music of a phrase. This is a very successful experience for students, one that will promote further reading and greater excitement for reading.

Not to be overlooked are the illustrations that accompany the words of a song. Many books that have been inspired by a folk song have won Caldecott Awards. The

Caldecott Award is an award given by the Association for Library Service to Children, a division of the American Library Association in honor of Randolph Caldecott, the nineteenth century English illustrator, and is given to the most outstanding illustrator for a children's picture book. A few of the past winning books include: the song Frog Went A Courtin' by John Langstaff, illustrated by Feodor Rojankovsky; Always Room for One More by Sorché Nic Leodhas, illustrated by Nonny Hogrogian; and The Fox Went Out on a Chilly Night, by Peter Spier (Caldecott Committee 1989). The presence of excellent illustrations heightens the experience of reading the song and allows the students to see the situation and the story behind a song vividly.

There are many different forms of songs that have been made into picture books. Linda Leonard Lamme has identified these different types of songs in her article "Song Picture Books -- A Maturing Genre of Children's Literature" (Lamme 1978). See Figure 2: Song Picture Books Arranged by Category which lists selected picture books by her suggested categories: Folk Songs, Lullabies and Rhymes, Sacred and Holiday Songs, and Patriotic and Historical Songs.

**Figure 2: Song Picture Books Arranged By Category**

<b>Folk Songs</b>	<b>Lullabies and Rhymes</b>	<b>Sacred and Holiday Songs</b>	<b>Patriotic and Historical Songs</b>
Billy Boy The Boll Weevil The Cat Came Back Clementine Farmer in the Dell Fiddle-i-fee Fox Went Out on a Chilly Night Frog Went A Courtin' Go Tell Aunt Rhody The Golden Vanity Mary Wore Her Red Dress Oh! A-Hunting We Will Go Ol' Dan Tucker Old MacDonald On to Widcombe Fair One Wide River to Cross Over in the Meadow Over the River and Through the Woods. Pop! Goes the Weasel She'll Be Coming 'Round the Mountain Skip to My Lou Sweet Betsy from Pike There Was an Old Lady Who Swallowed A Fly When I First Came To This Land	All the Pretty Horses Bears are Sleeping Close Your Eyes Hot Cross Buns Hush Little Baby London Bridge is Falling Down Mommy, Buy Me a China Doll This Old Man	All Things Bright and Beautiful And it Came to Pass Bring a Torch Jeanette, Isabella Din Dan Don, It's Christmas The Friendly Beasts Good King Wenceslas Joy to the World The Little Drummer Boy One is God: Two Old Counting Songs The Twelve Days of Christmas We Wish You a Merry Christmas	Casey Jones Cryes of Londontown Davy Crockett Erie Canal Hot Time in the Old Town Tonight The Man on the Flying Trapeze Star Spangled Banner Yankee Doodle



There are many different subjects that are represented in the songs. Everything from the story of Christmas to the story of the first settlers in America can be found in song picture book form. Teachers can use these books as a more concrete resource. See Figure 3: Song Picture Books Arranged by Content. These areas have been suggested by the index A to Zoo: Subject Access to Children's Picture Books by Carolyn Lima and John Lima (Lima 1989). Selected subject headings include: animals, bedtime, circus, color, counting, cumulative, family life, folk and fairy tales, foreign lands, holidays, insects, magic, nursery rhymes, trains, and U.S. history. Although some of the same titles may be found on Figure 2, the lists are not duplicates of one another.

**Figure 3: Song Picture Books Arranged by Content**

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**Animals**

All Things Bright and Beautiful  
All the Pretty Horses  
The Cat Came Back  
Fiddle-i-fee  
The Foolish Frog  
Mama Don't Allow  
Mary Wore her Red Dress  
Over in the Meadow  
The Teddy Bears Picnic  
There Was an Old Lady  
Who Swallowed a Fly

Wedding Birds

**Bedtime**

Close Your Eyes  
All the Pretty Horses  
Bears are Sleeping  
Hush Little Baby

**Circus**

The Man on the Flying Trapeze

**Color**

Mary Wore Her Red Dress

**Counting**

The Ants Go Marching  
The Balancing Act  
One is God  
Six Little Ducks  
This Old Man

**Cumulative**

There Was an Old Lady...  
When I First Came to This  
Land

**Family Life**

The Baby's Opera  
Close Your Eyes

**Folk and Fairy Tales**

Billy Boy  
The Boll Weevil  
Casey Jones  
Clementine  
The Erie Canal  
The Farmer in the Dell  
Fiddle-i-fee  
The Foolish Frog  
Fox Went Out On a Chilly  
Night  
Frog Went A-Courtin'  
Go Tell Aunt Rhody  
Golden Vanity  
Hush Little Baby  
I Know An Old Lady  
Oh! A Hunting We Will Go  
Ol' Dan Tucker  
On to Widecombe Fair  
One Wide River to Cross  
Over in the Meadow  
She'll Be Comin' 'Round the  
Mountain  
Skip to My Lou  
The Swapping Boy  
Sweet Betsy from Pike  
There Was an Old Lady  
There'll Be A Hot Time in the  
Old Town Tonight  
This Old Man  
The Two Magicians  
When I First Came to This  
Land  
**Foreign Lands-Australia**  
Waltzing Matilda  
**Foriegn Lands-England**  
On to Widecombe Fair  
**Foreign Lands-France**  
Bring A Torch Jeanette,  
Isabella  
Frere Jacques  
**Foreign Lands-Russia**  
Bears are Sleeping

**Foreign Lands-Scotland**

Always Room for One More  
Kellyburn Braes  
**Holidays-Christmas**  
Bring a Torch Jeanette, Isabella  
Din Dan Don, Its Christmas  
The Friendly Beasts  
Good King Wenceslas  
Joy to the World  
The Little Drummer Boy  
Silent Night  
The Twelve Days of Christmas  
We Wish You A Merry  
Christmas

**Holidays-Thanksgiving**

Over the River and Through the  
Woods

**Insects**

The Boll Weevil

**Magic**

The Two Magicians

**Nursery Rhymes**

Catch a Little Fox  
London Bridge is Falling Down

**Trains**

She'll Be Comin' 'Round the  
Mountain

**U.S. History**

Clementine  
Davy Crockett  
The Erie Canal  
The Star Spangled Banner  
There'll Be a Hot Time in the  
Old Town Tonight  
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## *Section B, Part 2*

### *Books of their own*

Using books that have been made from songs should lead teachers to guide children naturally into creating their own books from songs that they have sung in class or at home. There are several skills that the children will be practicing when they write and make their own books from their favorite songs: they will be practicing handwriting skills and spelling skills when they write down the text of a song.

Another added advantage of students creating their own books is that they will understand the work that goes into writing, illustrating, and producing a book. This may lead them to appreciate the work of authors and illustrators and may lead them to value books. The respect for the amount of work that authors and illustrators do that students gain from producing their own work may lead to greater respect for books.

In her article "Song Picture Books", Linda Leonard Lamme lists several criteria for a good song picture book. These criteria can be shared with a class that is working on this project (Lamme 1978).

1. The picture book needs to be sung easily. There should only be one verse or stanza to a page so that the page can be turned at the end of a stanza. The singing of the song should not be interrupted.

2. The stanzas should be evenly distributed throughout the book. The stanzas can run along the bottom of the page or can be printed along the page facing the illustration.

3. Each page should have a stanza. A page with only an illustration would break up the singing of a song.

4. All of the words of the song should be printed in the book including any

refrains and choruses. Singers should not have to omit a refrain or chorus just because it is not printed in the book.

5. Words should be printed in large, clear print so that they can be easily read by beginners.

6. All of the lyrics of the musical score should be included on the last page if possible. A song cannot be sung if no one knows the tune.

7. The students could include any history that they know about the song in the book. This broadens the appeal of the song.

8. Information about the author, the composer, and the illustrator would also heighten the book's interest. Students will appreciate seeing a note about their lives included in the book.

The activities in book publishing have been sequenced so that students will not be overwhelmed with having to produce a full book on their own before they are ready. They will get a taste of what goes on behind producing a book without having to worry about doing a full book.

1st grade	Students will create a new stanza to a song by filling in the blanks of songs. Each student contributes one page to a class book.
2nd grade	Students will work in small teams to create a book from a song. Each student will contribute a phrase of a song.
3rd grade	Students will illustrate their own songs.
4th grade	Students will experiment with writing down their own melodies and their own lyrics. Each will create his own illustrated books from his songs or create a class songbook.

## ***Classroom Activities Created From a Song: Sample Module One***

### **“Oh! A Hunting We Will Go”**

**OBJECTIVE:** Each student will complete a phrase from a song by writing in the name of an animal and a container to put it in. The name of the animal and the container must rhyme.

The teacher will construct a book from the classroom activity for student use.

**GRADE LEVEL:** 1st

#### **MATERIALS:**

Song - “Oh! A Hunting We Will Go from  
Langstaff, John. Oh! A Hunting We Will Go. New York:  
Atheneum, 1974.

#### **PROCEDURES:**

1. Teach song to students using “We’ll take a fox and put him in a box...”
2. Explain that this song is special because they can change it by changing the animal and the thing the animal is put in. Here are some examples that you can give to the students.

duck	truck	fish	dish
hog	log	armadillo	pillow
bear	chair	snail	pail
rat, cat	hat, vat	mouse	house
3. Sing the song and suggest an animal. Wait for students to suggest a container.
4. Sing the song through with the animal in its container.
5. Give students a sheet with the phrase printed on it to illustrate. Illustrations may be done with any type of medium. It may be fun to have them find pictures of appropriate animals from old magazines and put those pictures in the containers.
6. Each completed sheet can be placed together in a class book.
7. The book can be placed in the classroom or library where students of the class will have easy access to it.

#### **FOLLOW UP ACTIVITIES:**

This activity also lends itself to “Old MacDonald Had a Farm” and “The Barnyard Song”. Students can suggest the noise an animal would make and attempt to transcribe the sound.

***Classroom Activities Created From a Song:  
Sample Module Two***

**OBJECTIVE:** Each student will write out a phrase from a song and illustrate that phrase.

Teacher will help students construct a book from the activity.

**GRADE LEVEL:** 2nd grade

**MATERIALS NEEDED:** Several different songs  
Writing paper.

**PROCEDURE:**

1. Divide several songs into phrases. There should be enough phrases for each student to have one.
2. Students will be grouped into small groups.
3. Students will write the lyrics of the song from memory or from the board.
4. Students will illustrate song using whatever media are appropriate.
5. Students will construct a book from their collective pages.

**FOLLOW UP ACTIVITIES:**

The teacher will share all of the books with the class by having them sing the songs through.

## *Section C, Part 1*

### *Using Music to Study Aspects of North American Culture*

Folksongs and folklore are a living part of the history of a culture. They are the simple songs and stories of the common man as it has been passed down from generation to generation. Why have these stories and songs endured throughout the years? Perhaps it is because they are clear in meaning and clever in the telling.

Mary Renck Jalongo identified three traits of folklore. Folklore has a history, it is multicultural, and it is well suited to the oral tradition. The history of folklore is unique in that it is always changing. "Folklore is a paradox in that it changes, yet maintains consistency. It is old, yet familiar, yet it has a vitality that gives it novelty and always manages to include some surprises." (Jalongo 1983).

This is easily shown with several songs that have different versions. "I Know An old Lady Who Swallowed a Fly" is one example of such a song.

Introducing the concept of the history of folklore with song variants is a way to explain the concept of oral history. This is a difficult concept for students to grasp, but it is made easier through the concrete example that a song provides.

I believe that folklore is a valuable part of the classroom because it allows children to experience part of their own history. Children will be singing and reading songs that were sung by their parents and their grandparents, although maybe not in the same way. "Folklore is the child's connection with the past." (Jalongo 1983).

## ***North American Culture: Sample Module***

### **I Know An Old Woman (Old Lady)**

**OBJECTIVE:** Each student will be able to discuss the concept that songs can be interpreted differently by various persons.

**MATERIALS:** Two books

Grabhoff, Abner. I Know an Old Lady. New York: Rand McNally, 1961.  
Kellogg, Steven. There Was an Old Woman. New York: Parents Magazine Press, 1974.

**GRADE LEVEL:** 3rd

#### **PROCEDURES:**

1. Play telephone. Sit in a circle and pass message around circle. Use "There is a spider wriggling, jiggling, and giggling inside of me right now!"
2. Ask them if they know the song. "I Know an Old Lady..." Ask them to sing their version of the song.
3. Explain to them that this song is an old folk song and that people all over Canada and America have been singing it for many years. Since it has been passed down over the years, it has been changed and different versions have come about. Relate the passing down of a song and the changing of it to the telephone game.
4. Introduce the first book. Explain to them that you are going to sing the first few phrases and you want them to listen for any differences in the version they know and the one in the book. Have them raise their hand when they hear a difference.  
Examples: Woman instead of lady  
                    wriggled and wriggled instead of wriggled and jiggled
5. Talk about the differences between their version and the book's version.
6. Sing the song using the book's version.
7. Introduce the second book. Ask them to look for differences and similarities as you read the third version.

#### **EVALUATION:**

Ask students why there are three ways of singing the same song.

## *Section C, Part 2*

### **Using Music to Study Aspects of Cultures.**

The idea for this module came from an assignment in a children's literature class. The assignment was to create a web using children's literature that would include an activity from every course of study. Music was chosen because of the possibilities of integrating it with science activities. Physics, which is a generally a difficult subject for younger children because of its abstract nature, is what music is based upon.

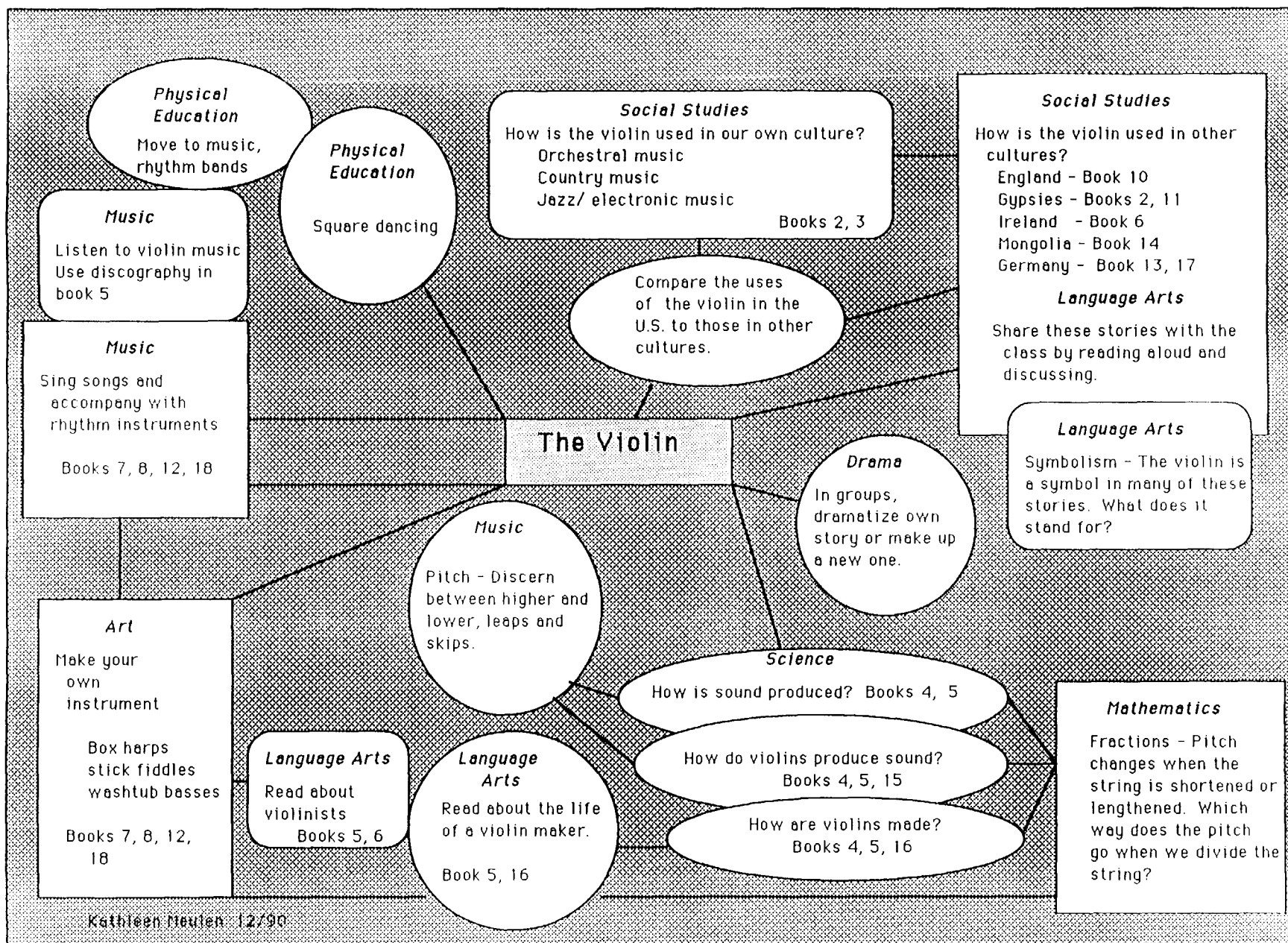
Using music to learn about other cultures was deemed to be an excellent idea because music is one of the two characteristics of culture that is universally shared. The other characteristic is body adornment (Wohl 1990).

When another culture is studied in school, the particular culture is frequently studied in isolation from other cultures. While this is an excellent way to teach about culture, an interesting change of pace would be to isolate one particular aspect of all cultures and study that aspect in each culture. It would also help foster the concept that cultures have more aspects in common than they do differences.

Since ethnomusicology is a very large field, A point of focus was needed. Isolating one instrument, one that many different cultures had in common, seemed to be a satisfactory way to begin. The violin was selected because stringed instruments were among the first created and put into wide use among many different cultures.

A web of activities was created about the violin. Most of the activities have resources that can be consulted for assistance. The activities have been drawn schematically in Figure 4: A Literature Web of the Violin and It's Selected Aspects in Culture. The numbers next to the activities correspond to the sources listed in the bibliography.

Figure 4: A Literature Web of the Violin and Its Selected Aspects in Culture





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## *Conclusion*

Music should be a part of the lives of all students because it is an important part of their society. It should be experienced by all students, not just the chosen few, and it should be experienced in conjunction with the traditional school curriculum.

This paper has presented suggested ways to integrate music into the elementary school language arts curriculum. The recommendations for integrating music into the curriculum include: integrating music into the story experience, using picture books of songs, and using music to study aspects of culture.

Music is easily integrated into the language arts because of the close affinity of the two. Since music is used in many different human activities, music can also be used to help teach other subjects including science, art, math, home economics, and physical education. Integrating music into other subjects can help create interest for the study of those subjects and can bring the study of music closer to the lives of students.

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